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DEVELOPMENT OF READING AND ENGLISH LANGUAGE MATERIALS FOR GRADES 7-9 IN DEPRESSED URBAN AREAS. FINAL REPORT.

City Univ. of New York, N.Y. Hunter Coll.

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The Hunter College Project English Curriculum Center (1962-68) developed and field tested 14 units in English language arts for junior high school students in depressed urban areas who were reading an average of 2 years below grade. The purpose of the curriculum was to interest and motivate students by providing them with literature related to their own lives and by involving them in language activities related to their concerns. The anthologies which served as the core of these units dealt with human interest themes and included selections about minority groups. Each unit included a detailed manual for teachers, supplementary audiovisual materials, and an annotated book list for individualized reading. The methodology emphasized active learning and learning sequences which would aid students to discover concepts and principles. Special attention was given to study and test-taking skills. These units were field tested in schools in New York, Ohio, Florida, and California. Approximately 5,000 students participated. Teachers, students, and independent observers judged the units relevant to student interests, motivating, and teachable. Schools which reported reading scores generally showed that students in the experimental program achieved gains equal to or better than comparable to control groups.

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ELOPMENT OF READING AND ENGLISH LANGUAGE MATE
FOR GRADES 7 - 9 IN DEPRESSED URBAN AREAS

Marjorie B. Smiley

U. S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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Marjorie B. Smiley

Hunter College of the City University of New York
New York, New York

January 1968

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January 1968

PROJECT ENGLISH CURRICULUM STUDY CENTER
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The work of the professional members of the Project staff was facilitated and supported by the unusual resourcefulness and dedication of the Administration Assistant to the Director, Miss Edna Kane, and by undergraduate and graduate student assistants who worked with professional zeal on all of the tasks involved in bringing a complicated project into being. The professional and Office staffs of the Project are listed in Appendix B.

SUMMARY

The Project English Curriculum Study Center at Hunter College of the City University of New York during the period of its contract with the U.S. Office of Education, August 1962 - January 1968, developed, field-tested, and revised fourteen units in literature and related English language arts for junior highschool students in depressed urban areas who are retarded an average of two years in reading. Twelve of these units, four to a grade, for grades seven, eight, and nine, are centered on literary selections around which varied activities in listening, speaking, writing, and language study are developed in interrelated sequences. Each of these units includes an anthology for students, a manual of lesson plans for teachers, supplementary instructional materials (exercises, tests, audiotapes, transparencies), and an annotated list of books for supplementary reading. The remaining two units, What's in a Sentence? and What's in a Story? deal with basic structural elements of the English language and with narrative composition, respectively.

The students for whom this curriculum is designed are not only several years retarded in reading, as measured by standardized tests, but they are also reluctant readers, typically alienated from school and from the society by which they feel rejected. These students, poor, and more often than not members of minority groups in our population, frequently hold themselves in low esteem - a view reinforced by the fact that the books and anthologies commonly assigned in English classes have not included literature by or about minority group individuals or the circumstances of life of underprivileged urban youth. For these reasons the curriculum units developed by the Hunter College English Center were organized around themes selected for their high interest and relevance for disadvantaged urban youth. These units - A Family is a Way of Feeling, Coping, Who Am I? Rebels and Regulars, Ways of Justice and others - incorporate literary selections in which milieu and protagonists reflect the realities of students' own experiences. Language and writing activities also utilize subcultural materials. Finally, the manuals for teachers specify methods and materials designed to motivate and involve alienated and non-academic students by capitalizing on their latent interests and strengths. The methods and materials proposed emphasize active student participation - through dramatic improvisations, drawing and other art projects - and the use of visual presentations to teach concepts in language, literature, and composition.

Each curriculum unit was tested in a variety of teaching situations: in junior highschool classes during the regular school year, in intensive summer classes in special programs for disadvantaged students of junior and senior highschool age, in tutorial sessions. The target population was junior highschool students in special services schools in New York City in classes whose average reading score was two years below their grade placement. However, in these and in auxiliary classes, individual student's scores ranged from three years below grade to a few on or above grade. Students in the primary pilot classes were economically "disadvantaged" on the basis of the criteria established by the Board of Education of the City of New York for "special service" schools. The majority of students in these classes were Negro or of Puerto Rican origin. Supplementary field testing included comparable classes in a number of other communities: Miami and Fort Lauderdale, Florida; Berkeley, San Jose, San Diego, and Benicia, California; Cleveland, Ohio; Baltimore, Maryland; Westport, Connecticut. Students in all pilot classes were retarded in reading but the ethnicity of student populations varied from all white to all black, and included Mexican American, Cuban, and some Oriental American students. After revisions based on initial field trials, each unit was given a second round of field testing. In all, approximately 5,000 students participated in these field tests.

The principal means of evaluating the units were teacher and student opinions elicited through questionnaires, group conferences, and intensive individual interviews. These procedures are considered appropriate to the project aims of increasing student interest and participation in reading and language arts activities and of providing teachers with "teachable" methods and materials. Student and teacher opinions were generally highly favorable. Teachers generally reported increased student participation in class discussion, increased amounts of writing, and for a number of students new interest in voluntary reading. Almost without exception students, teachers and supervisors in pilot schools elected to continue to field test the Hunter units a second or third year. In addition to these indicators of the utility of the Hunter materials, participating schools were urged to subject the units to whatever evaluation procedures they customarily employed. Schools which used and reported on the results of reading tests showed that students in pilot classes using the Hunter materials had gains in test scores equal to or greater than those of students using other materials.

INTRODUCTION

The need to provide for curriculum variations even within the body of general education is an inevitable concomitant of universal compulsory education. Society begins by designing a curriculum for all its members on the model of that completed by those affluent enough or gifted enough to have been educated when formal schooling was a privilege available only to a few. Thus, once education in the United States had been made universally free and, subsequently, compulsory, it soon became apparent that a single curriculum was not equally successful with all students.

Gradually curriculum modifications were introduced for students with exceptional characteristics and needs - the intellectually gifted, the retarded, the "non-academic" students often mistakenly assumed to be vocationally highly motivated. Since a major purpose of education in our multiethnic nation was to acculturate, that is, "Americanize" the children of foreign born or Amerindian parents, curriculum modifications aimed at acknowledging or maintaining subcultural differences did not make their way into our program of common learning. And, since our present day curriculum took shape during the later years of the nineteenth and the early years of the twentieth centuries, it reflects the cultural influences and dominant forces of those years. In English, a subject especially sensitive to cultural themes, the curriculum in literature and in language, because of this coloration, lacks relevance for today's inner city children. In literature, settings, situations, values, even literary metaphors, stem chiefly from nineteenth century ways of life: ideals of rugged individualism are exemplified by white Protestant Anglo-Saxon heroes and heroines: Negro Americans, Mexican Americans, Amerindians, and recent immigrants, if they appear at all, are typically cast in servile, treacherous, or comic roles, often grossly caricatured. With respect to language, the traditional curriculum in English has, understandably, prescribed a "standard" form of spoken English and has either neglected or denigrated regional variations, social class variations, and the language of contemporary youth cultures.

Only in recent years has the possibility that students who were failing to meet expectations in school and who dropped out at the earliest legal opportunity might be educationally disadvantaged for reasons other than limited intelligence or industry been widely and seriously considered by our educational system. The Supreme Court Decision of 1954 set a period to the long sequence of practical and legal decisions establishing full access to and equal facilities in education as a constitutional right of Negro Americans. But even more important was the articulation in this Decision of the concept of environmental deprivation as a psychological and educational handicap. In the years since that Decision educators have increasingly recognized and Federal legislation and appropriations have confirmed the thesis that children disadvantaged by poverty and discrimination required and had a right to compensatory provisions in education. Among the compensatory provisions recommended were curriculum modifications designed to facilitate the learning of children apparently ill-served by traditional curriculums. The Hunter College Project English Curriculum Center proposed to develop such a curriculum in English for disadvantaged junior high school students in the inner city.

Through developing a curriculum responsive to the experiences and supportive of the potentialities of youth in the ghetto, the Center hoped to contribute to meeting the curriculum deficiency noted by the National Advisory Commission on Civil Disorders in its recommendations for national action in the field of education.

> The quality of education offered by ghetto schools is diminished further by use of curricula and materials poorly adapted to the life-experiences of their students. Designed to serve a middle-class culture much educational material appears irrelevant to the youth of the racial and economic ghetto. Until recently, few texts featured any Negro personalities. Few books used or courses offered reflected the harsh realities of life in the ghetto, or the contribution of Negroes to the country's culture and history. This failure to include materials relevant to their own environment has made students skeptical about the utility of what they are being taught. Reduced motivation to learn results.

Report of the National Advisory
Commission on Civil Disorders
(Bantam Books, N. Y., 1968, p. 434)

THE PROBLEM

The most frequently cited educational problem of underprivileged children and youth is their retardation in reading. Individual teachers and system wide surveys report reading retardation in primary through secondary grades, as measured by standardized reading tests. Indeed, the usual pattern reported shows this retardation to be cumulative as students are advanced from grade to grade. Reading scores two to three years below grade level are common among junior highschool students in schools in depressed urban communities.

With respect to disadvantaged adolescents a concommitant phenomenon is their very high rate of dropout from school. The majority of those who drop out or are pushed out of school before completing highschool come from poor and minority status families. Schools in the slums typically report high rates of truancy and disciplinary problems in addition to academic failure, retardation, and dropouts. Teachers in such schools complain that students lack interest in academic work generally, and in reading particularly. Social scientists describe these students as low in self concept, unmotivated, or as frustrated and alienated.

English teachers describe their problems in teaching underprivileged and educationally retarded students in comparable terms and in reference to difficulties specific to their subject. These teachers observe that disadvantaged students seem to have little interest in English and very short attention spans even for topics about which some interest is engendered; they note that these students appear unfamiliar with the literary concepts, common metaphors, and even the surface content of literature they might be expected to have been exposed to in elementary grades.

However, the junior highschool years, typically the first in which English is taught as a separate subject, constitute a critical point in the student's school career. It is during this period that the student himself, or the school for him, makes desisions which, in the case of the economically underprivileged and educationally retarded, put a period to his educational and life chances. During these critical years, students who are experiencing failure in school and who are becoming increasingly aware of the social consequences of poverty and minority status give up trying, become truant, sometimes delinquent, and drop out of school. If they do not, the schools in many instances shuttle them into lower tracks in the system where despairing and ill-equipped teachers may settle for custodial rather than instructional functioning. For these reasons, even though an attack on teaching and learning problems affecting the disadvantaged in their earliest years may promise greater returns, the likelihood that the junior highschool years present a last chance at educational survival was a cogent reason for the decision to concentrate the efforts of the Hunter College Project English Curriculum Center on that period.

A further complication to the problem of planning an English curriculum for students in junior highschools in slum areas is the fact that a high proportion of teachers in such schools are beginning teachers or are teaching out of license. Thus teachers of English in these schools are often not prepared as English teachers. A curriculum to be effectively used by such teachers would, therefore have to be very explicit as to its aims, materials, and procedures.

On the basis of these particulars, the Hunter College Curriculum Center defined the problem to which it would direct its efforts as follows: to develop a curriculum in English for disadvantaged and probably alienated students reading an average of two years below grade which would stimulate students' interest in reading and provide teachers with methods of teaching critical reading skills to such students. This undertaking posed two further questions: Would it be possible to locate reading materials responsive to the relatively mature interests of these students which were at the same time within their reading capabilities? Could we devise instructional materials and methods which would reach disaffected students and which were at the same time feasible and "teachable" in the judgment of teachers?

ASSUMPTIONS

After reviewing the literature on the characteristics of underprivileged and educationally retarded adolescents and the special programs in English intended to meet their needs, we undertook to clarify the working assumptions which seemed relevant to the curriculum task we had proposed.

The most common modifications in English curriculums for these students were special courses in reading - utilizing short practice texts of a practical, non-literary nature accompanied by comprehension questions and vocabulary drill - and speaking and writing activities aimed at helping students to cope with language tasks of a vocational nature - skimming and answering help wanted ads, filling out job application forms, engaging in job interviews. Aware that their disadvantaged students rejected the stories and verse in elementary textbooks and trade books, which seemed the only literature available at their reading level, and familiar with their apparent reluctance to participate in class discussions or to do home assignments, teachers concluded that these students were "nonverbal," and that they had no interest in literature. These assumptions seemingly justified reliance on workbook exercises, drills, the use of non-literary reading materials, and simple didactic instruction in classes for these students.

Our proposal to develop an English curriculum which was centered on literature and which employed discussion, creative activities, and an inductive teaching approach was based on quite different assumptions. Some of the key assumptions which shaped the Hunter College Project English curriculum are listed below.

> Disadvantaged adolescents share the basic interests and face the same developmental life tasks common to adolescents generally: the search for identity, for differentiated sex roles, for independance and comparable "tasks" must be achieved by disadvantaged and advantaged youth alike.
>
> Literature can provide models relevant to these developmental tasks.
>
> Similarities between the reader and the content of the literature he is asked to read may facilitate its functioning as vicarious models. Familiarity of milieu (time, place, social class situation), protagonists' similarity to the reader (age, sex, ethnicity), language (contemporary, vernacular), and relevance of theme to adolescent developmental tasks may be expected to heighten identification and hence interest in reading.
>
> Reading scores of disadvantaged students reflect the effects of cultural bias in test content and their low motivation and skills in test taking. Consequently it is possible that students may be able to read at levels above their reading test "grade," provided the material they are asked to read has high interest for them.
>
> Disadvantaged students are inaccurately described as "non-verbal." They are as verbal as other children and youth, but are deficient in familiarity with and mastery of the formal, elaborated language expected in the classroom. Topics of genuine interest

> to them, provocative questions, and acceptance of their native dialect should increase the willingness of these students to participate in class discussions.
>
> A language related characteristic of disadvantaged students is their relative retardation in handling concepts at an abstract level. Their cognitive "style," therefore calls for more concrete materials and experiences than are customarily used in formal classroom instruction. Visualizations, dramatizations, and ample opportunity to "discover" concepts through many examples should facilitate these students' further cognitive development.

In addition to these assumptions about disadvantaged and educationally retarded adolescents, the staff of the Hunter College Project English Curriculum Center was guided by certain key principles drawn from recent recommendations concerning the teaching of English and the English curriculum.

> A curriculum is both content and process. In English a curriculum is not only a body of literature, concepts and principles about literature, language, and human values, listening, reading, speaking, and writing skills, but also the activities through which teachers and students achieve the objectives of the curriculum.
>
> A curriculum should be sequential and developmental: it should provide for the introduction, application, and synthesis of concepts within a discipline.

In English, a comprehensive concensus on the elements, interrelationships, and sequence of the discipline has not yet been achieved. Although educators in English as in other disciplines have been interested in the idea of a "spiral" and integrated curriculum, especially in the recent formulation by Bruner, they have not to date agreed on any particular structure or sequence integral to the discipline. Nevertheless, English teachers would probably agree on some matters of sequence: that the study of straightforward narration should precede the study of narratives presented through flashback or employing diverse voices or points of view; that romance is less difficult than satire.

> Literature should be the central element in the English curriculum at the secondary level since it is an important means of communicating the values of a society and a powerful stimulus to feeling, thinking, and thus to speaking and writing.

This assumption, contrary to common practice in English programs for the disadvantaged, seemed to us to have particular relevance to curriculum planning for students who are characterized as culturally alienated.

PURPOSES

The chief purpose of the Hunter College Project English Curriculum Center is to contribute to the intellectual growth and humanity of educationally disadvantaged students by introducing them to and involving them in a culturally relevant, integrated, and sequential curriculum in literature and related language arts. We aim to include in the literature they are asked to read selections which deal with situations, characters, and themes with which they can readily identify and which are important to them. We plan to involve them also in listening, speaking, and writing activities which will motivate them to consider and to communicate their ideas and feelings, and to derive pleasure from these activities. We aim, finally, to improve their ability to read with understanding and enjoyment by teaching them critical reading skills.

Our specific purposes are as follows:

1. To locate literature appropriate in content and reading level for seventh, eighth, and ninth grade students economically underprivileged and reading an average of two years below grade.
2. To arrange this literature in sequence relevant to the maturity and reading levels of these students.
3. To compose curriculum units around the literature selected which will incorporate learning activities in the related language arts of listening, speaking, writing, and language study.
4. To write detailed lesson plans for these units which inexperienced and out-of-license teachers as well as experienced teachers of English will find "teachable."
5. To field test these units in selected classes of students who conform to our definition of our target population.
6. To revise the curriculum units on the basis of these classroom trials, utilizing student as well as teacher reactions and performance.

Specific teaching and learning objectives for each of the lessons in each unit are listed in the teacher's manuals separately submitted. Within each unit the objectives developed include items dealing with reading, listening, speaking, writing, understanding self and others and thinking. The expected outcomes listed in Table I are representative of those developed for sample units at each grade level in the Hunter College curriculum.

It should be noted that these objectives include concepts and skills in areas not always considered integral to programs in literature and related language arts. Objectives in the domains of "thinking," "study and test-taking," and "self/other understanding" are of critical importance to educationally retarded and discouraged students. For this reason explicit attention to developing skills in generalizing, differentiating, inferring, and to making students conscious of these processes are incorporated in lessons implementing objectives of this kind. Frequent practice in analyzing and answering different kinds of test questions, is provided in each unit in an effort to realize objectives of this type.

TABLE I - SAMPLE OBJECTIVES AT THREE GRADE LEVELS

Expected Outcomes	Seventh Grade	Eighth Grade	Ninth Grade
In reading	Identifying and ordering events in a story sequence Using contextual clues to infer meaning of new words Recognizing test questions asking for facts or opinions	Recognizing main and subordinate topics in simple exposition Recognizing clues to character motivation in action, dialogue, description Visualizing (through sketch or diagram) settings	Predicting trend of succeeding passages Understanding flashback passages Recognizing author's point of view
In listening	Following oral directions "Hearing" rhyme Evaluating oral interpretations of short poems	Differentiating among recorded animal sounds and finding or inventing words to describe them (onomatopoeia) Distinguishing regional dialect differences in some pronounciations	Recognizing mood in music and in oral readings of verse Recognizing discrepancies in several oral versions of the same event
In speaking	Improvising dialogue in role-playing situations Asking questions using 5 words Making announcements Stating the "message" or "moral" of a fable	Telling jokes and short anecdotes Making short speeches Conducting a simple interview	Planning and producing choral readings of poems Arguing "for the defense" and "for the prosecution" in mock trials Moderating and participating in a panel discussion

TABLE I - SAMPLE OBJECTIVES AT THREE GRADE LEVELS - Cont'd.

Expected Outcomes	Seventh Grade	Eighth Grade	Ninth Grade
In writing	Writing questions using the 21 yes/no question words	Writing a topic sentence and supporting it with examples	Writing a free verse description of a person using objects to symbolize the person
	Writing - and punctuating dialogue	Writing haiku	Supporting an opinion Pro and Con
	Correcting their run-on sentences	Following a chronology in writing a short autobiography	Retelling a folk tale or fairy tale in "hip" language
	Writing an original fable		
In literature	Recognizing simple rhyme and rhythm patterns in ballads	Recognizing plot and character stereotypes in Westerns	Developing a sense of the differences between poetic and prose expression
	Developing an understanding of "conflict" or "problem"	Interpreting animal metaphors about people in poems using this devise	Recognizing and interpreting fantasy
			Recognizing irony
In language	Perceiving that words take their meaning partly from position in a sentence	Developing an interest in occupational argots	Perceiving changes in language over time
	Recognizing roots, prefixes and suffixes	Perceiving some relationships between culture and language	Understanding that different situations call for different "levels" of language
	Understanding that words may be used literally or figuratively	Perceiving gestures, signs, as language	Understanding how language may be "loaded"

TABLE I - SAMPLE OBJECTIVES AT THREE GRADE LEVELS - Cont'd.

Expected Outcomes	Seventh Grade	Eighth Grade	Ninth Grade
In self/other understanding	Perceiving that there are heroes of all ages, races, nationalities	Perceiving cultural differences as an explanation of human behavior	Gaining some new ideas about human nature and society through science fiction
	Understanding that people have "mixed" emotions even about their families	Understanding that there are many motives for striving - some creative, some destructive	Recognizing that one's actions may have far-reaching consequences
	Understanding that people have many ways to "solve" problems	Perceiving that courage need not be physical	Understanding and appreciating the range and interest of individuality
In thinking	Ordering and categorizing	Making generalizations	Planning and conducting an opinion survey
	Supporting a statement with examples	Making comparisons	Distinguishing between various types of justice
	Distinguishing among statements of fact, falsehood, and fantasy	Developing criteria for evaluating various activities	Recognizing conforming and non-conforming behavior as relative to situations
		Drawing inferences	
In study & test-taking skills	Recognizing the requirements of different kinds of objective test questions	Finding different kinds of information through using book index	Learning to anticipate test questions through review
	Taking notes	Locating biographical information from various reference books	Making summaries
	Using a dictionary	Learning the use of a simple outline	

PROCEDURES

The first step in realizing our purposes was to recruit a staff of College specialists in English Education and experienced junior high school teachers of English who had taught in depressed urban area schools. The Director and one other College colleague remained on the staff throughout the duration of the Project; the experienced teacher members, on leave from their regular teaching or supervisory positions in the public schools, served for one or two years. The seven teachers who served in this capacity during the five years of the project came from schools in New York City, Cleveland and Detroit; other teachers from these and other schools served for shorter periods on a part time basis.

After a systematic review of research on the disadvantaged, particularly on their learning, language, and attitudinal characteristics, and examination of the few special programs in English for such students then in operation, the staff was ready to begin the development of a curriculum. On the basis of the assumptions listed above, which grew out of these preliminary studies, the staff's first decision was to organize a curriculum in thematic units. This organizing model has a number of advantages: it provides a central focus for teacher and students, it establishes a framework within which the various English language arts activities - reading, listening, speaking, writing - can be meaningfully related, finally, where themes are formulated to correspond to student interests and to significant cultural values and issues the academic subject gains human interest appeal which is of special importance to students who have learned to dislike and reject traditional curriculum approaches.

The themes selected for the first series of units in the Hunter College program reflect staff intent to meet the kind of adolescent needs suggested by analyses such as that of Havighurst and by research directed especially at the needs of minority group adolescents. A Family is a Way of Feeling, Who Am I?, Striving, Two Roads to Greatness, Rebels and Regulars, Ways of Justice and Coping indicate by their titles this organizing principle. In each of these units, as well as in others with less explicitly relevant titles - Stories in Song and Verse, People in Poetry, A Western Sampler - the literature constituting the core of the units deals with situations through which adolescents can vicariously explore and clarify ideas about personal identity, family relationships, authority and responsibility, individual differences, cultural conflicts and the like.

Because the students for whom the Hunter curriculum is intended are retarded in reading and tend to reject much of the literature in traditional English curriculums, the selection of literature for our units required an extremely wide-ranging search and the application of criteria devised with our particular student population in mind. Convinced of the importance of exposing students to an author's own interpretation of life, we decided against the use of adaptations of literary classics. Since length is an important consideration among retarded and reluctant readers, the staff agreed to make occasional abridgements in selections, of course with the approval of living authors. Most of the selections finally made by the staff for these student anthologies are drawn from contemporary literature; in the earlier units, especially, selections from writers of adolescent fiction and biography are included; wherever possible selections from folk literature, myth, and occasionally from literary classics are included to illustrate the time-binding elements of persistent humanistic themes. An intensive search of literature by and about American Negroes, Amerindians, Puerto Rican Americans, Mexican Americans, as well as other ethnic minorities in our society, was made by the staff; selections from this large and generally untapped source are included in each of the Hunter College anthologies.

Following each extensive reading period, the staff made selections for each anthology on the basis of the following criteria:

Relevance to the theme - explicit, direct, indirect, tangential, etc.
Difficulty* - conceptual density, maturity, style, length, sentence complexity and length, vocabulary
Identification Valency - age, sex, and ethnicity of principal characters; milieu, including physical and social setting, contemporaneity, etc.
Literary considerations - quality, authorship (where possible introducing authors of recognized stature), genre (inclusion of a variety of literary types)

As these criteria suggest, the staff was determined to select literature which was within the reading capabilities of disadvantaged students and which incorporated elements which would facilitate their prompt identification with a selection. At the same time, they were determined that the students for whom these anthologies were intended should not suffer further educational disadvantage by exposure to literature so narrow in its focus as to constitute a form of segregated curriculum. Rather, the staff aimed to compile and teach both literature which reflects hitherto neglected subcultural interests and heritage and that which embodies themes and values in the mainstream of Western culture.

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*After considering existing indices of reading difficulty, the staff developed this more comprehensive check list as more appropriate to the variety of literary texts included in the Hunter anthologies and to the purposes of the Project.

Similar criteria were employed in compiling and annotating a list of several hundred books recommended for supplementary independent reading for grades seven, eight, and nine.

Although the principle of grouping literary selections and organizing integrated activities around humanistic themes is a dominant feature of the Hunter College Project English units, one of the four units on each grade level explores a theme through a single literary type. Because we found students in our pilot classes especially responsive to poetry and because literary form is perhaps most clearly apparent in verse, we developed an all-verse unit for each of the grades included in the program. In each of these poetry units, _Stories in Song and Verse_, _Creatures in Verse_, and _People in Poetry_, human interest themes are explored while selected poetic devices are "discovered" by the readers.

As supplements to the twelve units integrating language activities with a literature core, two units with more limited objectives were developed. One of these, _What's in a Sentence_? using games and an inductive approach, presents basic structual elements of English sentences. The second supplementary unit, _What's in a Story_? uses photographs to stimulate narrative writing and discussions of elements of the short story. This unit introduces students to the idea of self-correction of written work as an expected stage in composition. As a means of implementing and facilitating this activity among students with very limited skills in written English, the unit includes programmed lessons on their most common and basic faults: sentence fragments, run-on sentences, errors of agreement. These lessons are to be used, by students who make these errors in their stories, as an aid to their self-correction. These two units are not given specific positions in the Hunter College Project English sequences, but intended rather to be used at the discretion of the teacher at whatever point students evince interest in the somewhat more restricted and technical topics treated in the supplementary units.

The final step in the development of trial units was the writing of daily lesson plans for each thematic unit. The resulting manual for teachers included lessons based directly on the literature selected for the unit and related lessons involving listening, speaking, and writing activities for students. Language concepts - semantics, structure, regional dialects, occupational argot, usage - are introduced at the points at which they are relevant to the literature students are reading and discussing. In addition to daily lesson plans, teachers of experimental classes were supplied with student worksheets, tests, and all audio-visual materials prescribed in the lessons.

After initial pilot-testing, each of the Hunter College curriculum units was revised on the basis of teacher and student experiences with it and staff assessment of its effectiveness under actual classroom conditions. Substitutions and additions were made in the student anthologies; individual lessons, sequences, and instructional materials were revised as needed. Original plans for six units for each grade were modified, on the basis of classroom trials, in favor of four units per year.

Pilot testing of the Hunter College Project English units began in 1964 in three New York City junior highschools. All three schools had the "special service" designation used by the New York City Board of Education for schools whose student population qualified for additional specialized educational services because of their average ratings on such indices as reading scores, non-English native speech, and public assistance. These schools are also characterized by high rates of student and teacher turnover. In each of the three schools which cooperated in pilot testing of the Hunter curriculum units in 1964 there were two teachers, each of whom taught seventh grade pilot classes. Average reading scores in these classes were 5.0; individual scores ranged from 4.5 to 7.5. In two of the pilot schools student populations were almost entirely Negro; in the third the population was approximately one-third Puerto Rican, one-third Negro, one-third "other." Of the six cooperating teachers in the first year's trials only three were licensed in English; of the other three, two were licensed in Social Studies, one in Business Education.

Field testing of curriculum units was maintained in three New York City junior highschools for the remainder of the life of the Project. In subsequent years however, all teachers were licensed in English. Each year after 1964 four new units for the next higher grade were piloted, while the preceding year's units were retested following their revision by Project staff over the summer.

The Project staff was able to maintain a close and continuous relationship with pilot classes and teachers in the New York City schools. Pilot classes and teachers were visited at least once a week during the trial period, and individual and group conferences with the cooperating teachers were held regularly. As a result of this close working relationship, modifications in curriculum units could be made during their initial trial as well as during the following summer.

After the first year of pilot testing, the Project Director received a number of requests from schools in other parts of the country requesting permission to field test the Hunter College units. Because of the obvious value of securing feedback on the materials which could reflect different student populations and classroom conditions, the Director asked for and secured permission from the U. S. Office of Education to make the Hunter College units available to interested schools outside New York City which served students comparable to those for whom the program was designed. However, since funds were not available to enlarge the Project staff, no direct supervision of these out-of-city field tests was possible. Ultimately, the field testing of these materials included - for different units - a wide range of student populations and classroom situations: regular academic year and intensive summer classes; junior and senior highschool students; classes on the Southern East Coast, West Coast, and in the Midwest; slum and suburban settings; Mexican American and Cuban students as well as the Negro, Puerto Rican, and "other" students in the original New York City classes. Table II summarizes the field testing of each of the fourteen Hunter College units.

Large scale formal evaluation was not a part of the original plan. However, initial plans did include a modest formal evaluation procedure, involving the selection of comparable control classes and the periodic assessment and comparison of language arts progress between these and experimental classes using the Hunter College units. A design was mapped out, a set of conditions for the composition and instruction of the participating experimental and control classes was agreed upon, and tests in reading, listening, and composition were selected, adapted, or developed.

(These plans included use of the S.A.T. Intermediate Battery I, Form X, to be followed by II, if judged appropriate for reading and language; an adaptation of the S.A.T., Intermediate, Form W, as a test of listening; and an original Composition Test using a stimulus picture and a three-dimensional rating scale. A sample of the Composition Test form and proposed rating scale are included as Appendix C.)

TABLE II - SUMMARY OF HUNTER PROJECT ENGLISH FIELD TESTING

A. Literature Units

1. New York City (regular school year)

	No. of Schools	No. of Teachers	Grade	No. of Classes	No. of Students
1964-1965:					
A Family is a Way of Feeling Who Am I? Stories in Verse Coping	3	6	7th	24	720
1965-1966:					
A Family is a Way of Feeling Who Am I? Stories in Verse Coping	3	5	7th	16	560
Striving A Western Sampler Creatures in Verse Two Roads to Greatness	3	5	8th	16	560
1966-1967:					
Striving A Western Sampler Creatures in Verse	3	5	8th	6	180
A Western Sampler Rebels and Regulars People in Poetry Something Strange	3	7	9th	14	475

2. Out-of-town (regular school year)

1965-1966:					
A Family is a Way of Feeling Who Am I? Stories in Verse Coping	2 Miami San Diego	3	7th	3	115

	No. of Schools	No. of Teachers	Grade	No. of Classes	No. of Students
Out-of-town (Cont'd.)					
1966-1967:					
A Western Sampler) Rebels and Regulars) People in Poetry) Something Strange)	11	12	8th	14	455
	Benicia Berkeley San Diego San Jose Westport Fort Lauderdale Cleveland				
1967-1968:					
Rebels and Regulars) People in Poetry) Something Strange) Ways of Justice)	7	7	9th	9	365
	Benicia San Diego Fort Lauderdale Seattle Baton Rouge				

3. Intensive Summer Testing

	No. of Schools	No. of Teachers	Grade	No. of Classes	No. of Students
1966:					
Two Roads to Greatness) People in Poetry)	2	2	10th	3	72
	Baltimore Amherst				
1967:					
Rebels and Regulars) People in Poetry)	9		9th	22	670
	New York				
Something Strange			10th	11	335
Rebels and Regulars	1 Baton Rouge		10th	1	22

B. Supplementary Units

	No. of Schools	No. of Teachers	Grade	No. of Classes	No. of Students
1967-1968:					
What's in a Sentence?) What's in a Story?)	4	5	9th	7	259
	New York				
What's in a Story?	2	2		3	95
	San Diego Baton Rouge				

However, the obstacles encountered in maintaining even flexible standards of a "clean" experimental design proved insurmountable. The New York City public school system is large and complex; even under normal conditions it is difficult to carry out rigorous research within the framework of its administrative structure and in the context of its regular functioning. During the life of the Project major changes in administrative organization, zoning, and staffing were taking place. In addition, the student populations and teachers for whom the Hunter College curriculum is designed are characterized by very high rates of mobility. Since the Hunter College Project English Center had no influence over the organization of classes, the assignment of teachers, or the planning of schedules, it proved impossible to carry out our plans for formal evaluation. The exigencies encountered by cooperating schools in maintaining their total programs resulted in changes in class rosters and teacher assignments, and variations in scheduling - some classes being programed for five, some for seven periods of instruction with Project units, some assigned in addition to from on e to five additional periods in an intensive reading program - rendered comparisons meaningless.

Some evidence from cooperating schools outside of New York City is appended to this report in Appendix D. These evaluations were made independently by cooperating schools using their own test plans; they include use of the Hunter College Project English units as the total English curriculum during a regular school year; as a part of a combined program in which these units were used with students simultaneously participating in language laboratory instruction, also during the regular school year; and in an intensive summer program in demonstration classes offered as part of an NDEA teachers' Institute.

Fortunately, the aims of the Project are not restricted to those which call for formal evaluation procedures. The goals of improving the reading and related language skills of the target population, though high on our list of objectives, do not encompass all our objectives. Equally important are other questions, either explicit in the Project proposal, or implicit in the very nature of the effort. The most important of these questions are listed below:

> Would literature selected for its psychological and cultural relevance and drawn largely from contemporary, ungraded materials, and dealing with somewhat controversial subjects prove appropriate with respect to difficulty

level, interest, and suitability as stimulants to growth in related language activities generally held as golas for junior highschool English programs?

Would the highly detailed manuals developed by the Project prove helpful or unduly restrictive to the classroom teacher?

Would the focus of the Hunter College units on themes - and hence on discussions - with potentially highly emotional personal and social issues be manageable by English teachers accustomed to dealing with literature on a more formal basis? Especially, would the teaching guides help teachers relate these discussions to values and to literary and language concepts and avoid "guidance" involvements outside their competence?

Answers to these questions were sought through teacher and student questionnaires (Appendix E), teacher conferences, and primarily in New York City pilot schools, classroom observations. A separate grant to support intensive teacher interviews with all teachers participating in trial of the seventh grade units was requested from the Commission on Research of the National Council of Teachers of English. This request was approved, and the results will be available in a separate report in the Summer of 1968. (Appendix E also includes the interview schedule used in this study.) During the life of the Project a large number of requests to visit pilot classes were received, in the majority of instances from English language arts chairmen, specialists, and curriculum coordinators. Oral, and whenever possible, written comments on these observations were solicited, as valuable supplements to our records of staff observations. (One such report, made by a member of the National Council of Teachers of English Task Force on Teaching English to the Disadvantaged, is included in Appendix F.)

RESULTS

In a project whose principal aims (see p.) are to develop curriculum materials appropriate for inner city junior highschool students reading two years below grade and guides for teachers of such students, the chief results are the anthologies, test and exercise materials for students, and lesson plans and audio-visual instructional materials for teachers actually completed. These materials, fourteen units in all, are briefly described below.

I Hunter College Project English Curriculum Materials

Series A. Estimated reading levels: fifth through seventh grade

1. A Family Is a Way of Feeling

This anthology includes stories and poems at a mature interest level and low reading difficulty exploring family relationships, situations, and responsibilities. Role playing and creative dramatics are exploited as means of understanding literature.

2. Stories in Song and Verse

Focusing on traditional and contemporary ballads, this unit extends the reading experiences of seventh-graders beyond prose material into the less complicated levels of poetry. The teaching emphasis is placed on the rhythmic and story-telling qualities of narrative verse.

3. Who Am I?

Stories, poems, and plays dealing with young adults who are faced with the dilemma of developing a satisfactory self-image have been incorporated into this unit which aims, through reading experiences, to assist the student in his own search for a positive identity.

4. Coping

This collection of stories, poems, essays, and fables deals with problems and problem solving. Selections have as their major themes: loyalty, social adjustment, combating poverty, physical survival, etc. The student sees various methods of coping with these situations, such as through humor, passive resistance, moral strength, endurance, etc., and the possible consequences.

Series B. Estimated reading level: sixth through eighth grade

5. Striving

These selections introduced children to the wide world of work and to some of the major themes related to that world. The poems, stories, essays, fables and plays in the unit are aimed at helping all youth recognize some of the "universals" that may be expressed in work. Opportunity is given for minority youth to identify with successful men and women in their own and in other ethnic groups. Planning and conducting interviews as a basis for character sketches.

6. Creatures in Verse

The poems selected for this unit are primarily descriptions of animals (and people as animals as well). The teaching emphasis centers on the devices of poetic description such as metaphor, simile, and personification. Students learn how poets use metaphor to interpret and comment on human nature and behavior.

7. Two Roads to Greatness

This anthology has as its focus the lives of two great American personages -- Abraham Lincoln and Frederick Doublass. From various pieces (autobiographical and biographical sketches or excerpts, poems, letters, speeches, etc.) students come to see how two men -- through dint of determination, resourcefulness and devotion rose above such great obstacles as enslavement, poverty, and ignorance and gained great stature. Introduces study of the biography as a genre.

8. A Western Sampler

The short stories, essays, ballads, folk songs in this anthology deal with the West and the Western tradition in American literature. Formula plots and stereotyped characters in popular literature and in film and TV form a basis for discussion of variations on this type and criteria for plot and character development. American regional dialects are also studied.

Series C. Estimated reading level: seventh through ninth grade

9. People in Poetry

Lyrical, descriptive and narrative poems depict a variety of persons. The anthology proceeds from poems describing a person's outer appearance, to those describing the inner person, to those describing oneself. The teaching emphasises the contribution of color, sound and motion to character description. For an understanding of the inner character, simile and point-of-view are taught. Activities include choral reading, the writing of similes, humorous epitaphs, and short collage-like poems. Poems are illustrated by pantomine and the making of masks and collages.

10. Rebels and Regulars

The short story, non-fiction, and poetry selections in this unit center about the theme of conformity versus non-conformity. Through realistic literature as well as through fantasy, the strengths, weaknesses, joys, and sorrows of both the rebel and the "regular guy" are explored. As students read selections dealing with such social concepts as individualism, authority, tradition, and peer group-parental pressure they are afforded insight into literary and humanistic concerns with value conflict and the complexity of human character. Planning and conducting simple opinion surveys and reporting results. Language study focuses on levels of usage and origins of and changes in slang.

11. Something Strange

Stories, folk tales, poems and short novel, explore the use of the strange in literature. Selections include terror, science fiction, fantasy, covering such themes as the nature of man, man and the machine, destruction, the Midas touch, the nature of progress. The use of the strange for mood, satiric, didactic, ironic purposes is explored.

12. Ways of Justice

This anthology includes selections in various literary genre dealing with moral and legal justice. Particular attention in this unit is given to drama. Evidence, inference, assumptions, and "loaded" language are considered in the context of making judgments. Argument, in oral and written composition is also studied.

13. What's in a Sentence?

A manual for teachers and exercises and activities for students focusing on an inductive study of selected aspects of structure of English sentences.

14. What's in a Story?

A unit designed for intensive experience in narrative writing. Organized as a writing workshop, this unit uses 42 photographs, grouped in planned sequences to stimulate writing, and discussion of such aspects of narrative writing as chronology, settings, conflict, dialogue. Particular attention is directed to establishing habits of self-correction of papers as an "editing" phase of writing. Programmed lessons on such common errors as sentence fragments, run-on sentences, and lack of agreement are provided for individualized self instruction.

HUNTER COLLEGE PROJECT

English Supplementary Manuals for Teachers available on microfiche, or in hard copy, according to the U. S. Office of Education from:

ERIC Document Reproduction Service
c/o Micro Photo Division
Bell and Howell Co.
1700 Shaw Avenue,
Cleveland, Ohio 44112

"IDENTIFICATION AND IMAGE STORIES," Hunter College Project English Curriculum Center, Dr. Marjorie B. Smiley, Director. Bureau No. BR 50687

This handbook, by John J. Marcatante, suggests ways in which English teachers can help educationally disadvantaged adolescents identify with well-known characters in stories and tales. It also shows how teachers may help these adolescents reshape their own life experiences into reading experiences by encouraging them to make class anthologies of anecdotes and true stories about themselves and people they know.

"DEVELOPING ORIGINAL MATERIALS IN READING," Hunter College Project English Curriculum Center, Dr. Marjorie B. Smiley, Director. Bureau No. BR 50687

This handbook, by Robert R. Potter, is essentially a writer's guide, with examples, for teachers who are willing to try their hand at writing for their underprivileged and underachieving students. Themes, characters, and milieu of special appeal for these adolescents are discussed, as are ways of capitalizing on students' familiarity with TV communication styles and cues, and methods of testing reading comprehension.

The intent of the Project to select and teach literature which would have high interest for inner city students, many of them members of minority groups was achieved as evidenced by the extremely high ratings of individual stories and of total anthologies on student questionnaires. Furthermore, students in pilot classes predominantly Negro in composition tended to single out for special approval and comment stories with Negro protagonists. Teachers of pilot classes without exception reported that the literature selected had high interest even for students usually resistant to reading. (See Appendix G for sample student comments)

Teachers responses on questionnaires and in interviews to the unit organization of the curriculum and to the detailed lesson plans were generally favorable. Dr. Robert E. Shafer, who undertook an intensive interview study of teacher evaluation of the seventh year curriculum reports that "by far the greatest number of teachers interviewed noted that the Project materials enhanced the communication skills and literary understanding of their students." Some teachers, especially in the initial units of the curriculum, were critical of the lack of direct teaching of grammar and spelling, which they considered highly important for students with low scores on standardized reading and English Language skills. Most of these teachers who continued to pilot Hunter College units for a second or third year subsequently recognized that the units did, in fact, incorporate a number of opportunities for skills practice and for student "discovery" of language concepts. (See Appendix G for sample teacher comments)

Although the Project was not able to realize its initial plans for experimental testing of student gains in reading, listening, and composition, reports from a number of schools piloting the curriculum were received. (Samples of these are included in Appendix D.) Since the schools cooperating in pilot testing the Hunter College units used these units in somewhat different settings and employed different evaluation designs and instruments, no common results can be reported, except one: all schools which reported scores on standardized reading tests showed students in classes using the experimental units to make gains equal to or greater than expected (see, for example the report from Baton Rouge, Appendix D,2) and, where results were compared with control classes, equal to these classes. (See, for example, the report from San Diego, Appendix D, 1).

Students using Hunter units did not make gains in reading scores equal to those made by students using these units in combination with intensive instruction in reading, as reported by cooperating schools in Miami.

In Benecia, California, where the Hunter College units were used in conjunction with a skills laboratory. Students using the combined approach made more gains than those in any of the district schools using a skills only approach to reading and English language improvement.

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CONCLUSIONS

Instructional units based on a core of literature selected to explore themes important to inner city adolescents appear to be a promising means of interesting reluctant and retarded junior high-school readers in reading.

It is possible to find literature of merit, not traditionally used in the junior highschool English curriculum, which has high interest level and which is at the same time within the comprehension levels of students reading up to two years below grade.

Literature about minority characters, fictional or historic, seems to have especially high interest for minority group students; moreover, these selections are well received by students who are not themselves members of the same, or any ethnic minority group.

The organization of curriculum units around themes expressed in literature provides ample opportunity for incorporating the teaching of the related language arts of listening, talking, and writing.

The audio-visual instructional aids and activities employed by the Hunter College Curriculum Center as a part of its curriculum units - transparencies, tapes, films - appear to be valuable supplements to the program.

The highly structured design of the units and the detailed lesson plans in the Hunter College Project English curriculum are generally acceptable and helpful to the pilot teachers who participated in the Project.

RECOMMENDATIONS

Despite the wealth of the subjective and empirical evidence that the Hunter College Project English curriculum meets the interests and needs of the students and teachers for whom it was designed, valuable contributions could be made to our understanding of ways to improve the teaching of English to underprivileged and educationally retarded junior high school students by subjecting these materials to an intensive evaluation program. For certain of the indirect aims of the Project - the enhancement of self concept, the appreciation of minority groups' contributions to American culture, heightened social sensitivity, and self understanding new instruments would be required. Systematic records of students' independent reading and reading choices would be needed to assess the impact of the Program on students' interest in reading. The effects of the teaching approach advocated in the curriculum, with its emphasis on group discussion, on students' oral and written work might be specifically examined. Even in the most obvious dimension of reading improvement, as measured by standardized reading tests, the program should be evaluated under carefully controlled experimental conditions with different student populations. In particular, the appeal and effectiveness of the curriculum for "average" student populations should be tested.

The generally enthusiastic reception given the Hunter College Project English units is tempered by the recognition on the part of many teachers who wrote to us that the needs of a large number of students who are even more seriously retarded in reading than the target population of the Hunter Project are still unmet. A disconcertingly large proportion of poor children reach junior high school reading not two, but as much as four or five years below grade. Although a number of special programs are directed toward teaching these children basic reading skills - with varying degrees of success - most adolescents handicapped by reading retardation of such severity are not exposed to the unique values and pleasures of literature. English teachers should be encouraged to give special attention to opening doors to understanding through literature for such students. The possibility of intensive use of films and records for this purpose merits serious study and bold experimentation.

Numerous requests for an extension of an integrated literature and language arts for senior highschool students have been received by the Project. As increasing numbers of disadvantaged and educationally retarded students are encouraged through such programs as

Upward Bound and various pre-freshman programs to enter college, it may be desirable to consider whether or not special curriculum adaptations in English would be advantageous to them.

Finally, the scope, focus, and approach of the Hunter College curriculum have implications for the preparation of teachers of English who plan to teach underprivileged and educationally retarded children and youth. These materials provide literary selections which have human interest and cultural relevance for poor and minority group students, and teaching guides which propose strategies based on research on affective and cognitive characteristics of these students. Nevertheless, no collection of literature, no sequence of related language activities, no teaching strategies can be wholly appropriate to the enormous range of classroom and individual differences to which an effective teacher must be responsive. These teachers must have backgrounds in literature - especially contemporary literature and young adult literature - in language - especially regional and social class dialect - and in the particular characteristics and needs of children and youth whose humanity and educational advancement are threatened and retarded by a negligent or hostile world. Only teachers so equipped will be able to make those continuous, creative modifications and extensions in curriculum needed to help these children realize their potentialities. Most teacher education programs do not prepare English teachers for this task; to do so should be one of their primary obligations.

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APPENDIX A SCHOOLS, SUPERVISORS, AND TEACHERS PARTICIPATING IN FIELD TESTS OF HUNTER COLLEGE PROJECT ENGLISH CURRICULUM UNITS 1962 - 1968

(Listed in chronological order of their participation)

NEW YORK

NEW YORK CITY PUBLIC SCHOOLS

Original field trials were arranged through the courtesy and cooperation of Dr. Joseph O. Loretan, Deputy Superintendent of Schools, who also participated in the initial planning of the Project.

James Fenimore Cooper Junior High School

Dr. Alexander Rosenblatt, Principal
Mr. Martin W. Frey, Principal
Mr. Neil Farber, Assistant Principal & Language Arts Coordinator
Mr. Vernal Pemberton, Assistant Principal & Language Arts Coordinator
Mrs. Betty J. Kroll
Mr. Kirk Miller
Miss Constance Mitchell
Miss Rosalie Pataro
Miss Stratoniki Zundos

William J. O'Shea Junior High School

Mr. Saris Cohen, Principal
Dr. Leonore Garfunkel, Assistant Principal & Language Arts Coordinator
Mr. Joseph Davey
Miss Mary Hurley
Mrs. Betsy Kaufman
Mrs. Edith Novod
Mr. Robert Thatcher
Mrs. Florence Tisen
Mr. John Quinn

Edward W. Stitt Junior High School

Mr. Milton Levin, Principal
Mrs. Louise M. Houseman, Acting Principal
Mr. Henry Merritt, Assistant Principal & Language Arts Coordinator
Miss Maria Daskalakis
Miss Margaret Jones
Miss Carol Strauss
Mr. Billy C. Talbert

Arturo Toscanini Junior High School

Mr. Paul Warner, Principal
Mr. Stanley Rothstein, Assistant Principal
Mr. Anthony Paterno, Language Arts Chairman
Mrs. Audra Sydnor

New York City Public Schools - Cont'd.

Astoria Junior High School

Mr. Charles A. Silverberg, Principal
Mr. John J. Marcatante, Chairman of English
Mrs. Krasin

Robert F. Wagner Junior High School

Mr. Joseph Metz, Principal
Mrs. Angela P. Florimont
Miss Agnes Grant
Mr. William Hall
Mrs. Miriam Wernik

Joan of Arc Junior High School

Mr. Arnold Adolf

CALIFORNIA

SAN DIEGO CITY SCHOOLS

Gompers Junior High School

Miss Roberta G. Costin
Mrs. V. Ranta
Mrs. Alice Reynolds

Memorial Junior High School

Mr. Larry Carlin
Mr. Bobbie Holloway

BENECIA UNIFIED SCHOOL DISTRICT

Dr. Robert L. McKee, District Superintendent Reading Center

Benicia Unified High School

Mrs. Doris C. Holmes

BERKELEY UNIFIED SCHOOL DISTRICT

Dr. Jay T. Bell ESEA Secondary Consultant

McKinley High School

Mr. Samuel Canes

California Schools - Cont'd.

SAN JOSE UNIFIED SCHOOL DISTRICT

Mr. Walter Kraus, English Coordinator

Roosevelt Junior High School

Miss Verdis Crockett

FLORIDA

DADE COUNTY PUBLIC SCHOOLS, MIAMI

Robert E. Lee Junior High School

Mr. Armando Gutierrez

BROWARD COUNTY PUBLIC SCHOOLS, FORT LAUDERDALE

Mr. Arthur S. Healey, Supervisor of English

Attucks High School

Mrs. Mercy DeVoe

Blanche Ely High School

Mrs. Joe Ann Dunbar

Parkway Junior High School

Mrs. Jacqueline Walsworth

OHIO

CLEVELAND PUBLIC SCHOOLS

Mr. Raymond W. Clifford, Supervisor of English

Lincoln Junior High School

Miss Nadia Golembiowsky

Rawlings Junior High School

Miss Mae Lawrence

CONNECTICUT

Long Lots Junior High School, Westport

Mrs. Evelyn Gott

LOUISIANA

The Laboratory School of Southern University, Baton Rouge

Mr. Henry A. Young

WASHINGTON

Cherry Hill Annex, Seattle Public Schools

Miss Alice Simondet, Title I Curriculum Consultant

APPENDIX B HUNTER COLLEGE PROJECT ENGLISH STAFF

Curriculum Development Staff

Dr. Marjorie B. Smiley, Director
Professor of Education, Hunter College

Mr. Robert F. Beauchamp, M.A.
*Associate Professor of English, Illinois State University

Mr. Frank E. Brown, M.A.
*Teacher of English, New York City Board of Education

Mr. Richard Corbin, M.A.
#*Chairman of English, Hunter College High School
President, N.C.T.E., 1964-65

Dr. Florence B. Freedman
#Associate Professor of Education, Hunter College

Miss M. Dolores Jarmon
*Teacher of English, Cleveland Public Schools

Mrs. Carolyn Dennis Jones, M.A.
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Mr. John Marcatante, M.A.
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Mr. John G. McMeekin
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Formerly teacher of English, Agricultural & Technical College,
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Mrs. Domenica Paterno, M.A.
*Teacher of English, New York City Board of Education

Mr. Charles Spiegler, M.A.
*Chairman of English, Central Commercial High School, New York City

Miss Jacqueline Tilles, M.A.
*Teacher of English, Detroit Public Schools, Michigan

---

* On leave during period of assignment to Curriculum Center
# Part programs or summer assignment

Consultants and Associates

Dr. E. Alice Beard, Director of Education, International Center for Integrative Studies, New York City

Miss Geraldine Clark

Dr. Margaret L. Clark, Department of Speech & Drama, Teachers College, Columbia University, New York City

Dr. Gordon Fifer, Professor of Education, Hunter College, New York City

Mr. Max Franke, Principal, Simon Baruch Junior High School, New York City

Mrs. Evelyn Gott, M.A., Teacher of English, Long Lots Junior High School, Westport, Connecticut

Mrs. Betsy Kaufman, M.A., Teacher of English, Julia Richman High School, New York City

Miss Lynn McVeigh, Office of Audio-Visual Education, Hunter College, New York City

Mrs. Edith Novod, M.A., Teacher of English, Julia Richman High School, New York City

Dr. Robert R. Potter, Department of English, State University of New York Oneonta, N. Y.

Mr. Stuart A. Selby, M.A., Department of Visual Education, Sasketoon

Dr. Robert E. Shafer, Department of English, Arizona State University, Tempe, Arizona

Dr. Edith Stull, Department of Elementary Education, Hofstra University Hempstead, N. Y.

Dr. Marguerite M. Wilke, Assistant Professor of Education, Hunter College, New York City

Graduate Assistants

Miss Nancy Van Dyck
Mrs. Rosemary Price

Office Staff

Miss Edna Kane, Administrative Assistant to the Director

Miss Toni Antonucci

Miss Betty Broder

Miss Eleanor Cavanaugh

Miss Haree Duetchman

Miss Barbara Minton

Miss Elaine Paul

Miss Mary Picarello

Miss Mercy Renart

Miss Joanna Scherer

Miss Rochelle Schwartzman

Miss Mary Shaub

Mrs. Sheryl Stern Spanier

Miss Anita N. Swenson

Miss Diane Williams

FINAL REPORT

Project No. H - 022

Contract No. SAE OE - 3 - 10 - 015

DEVELOPMENT OF READING AND ENGLISH LANGUAGE MATERIALS FOR GRADES 7 - 9 IN DEPRESSED URBAN AREAS

January 1968

SUPPLEMENTARY APPENDICES C THROUGH G - PAGES 45 - 82

PROJECT ENGLISH CURRICULUM STUDY CENTER
Hunter College of the City University of New York
695 Park Avenue, New York, N. Y., 10021

APPENDIX C HUNTER COLLEGE PROJECT ENGLISH - PROPOSED PROCEDURE FOR EVALUATING GROWTH IN COMPOSITION

EXHIBIT 1 Directions for Rating and Comparing Test Results

Dear

We are happy to pass on to you our suggestions for evaluating "Pre" and "Post" Composition samples obtained from participating Gateway English classes and their Control classes.

1. It is assumed that the same stimulus picture and administration procedure will be used for the "post" or end-of-year test as was used for the "pre" test. As before, the booklets will be so devised that the identifying page can be removed before the compositions are given to the raters. (The additional precaution should be taken of advising the students not to indicate, in their "post" story, that this is the same picture they have seen before.)

2. Before the compositions are given to the raters, a coding system, known and decipherable only to someone not involved in the rating themselves will be used to identify the composition papers. Obviously, each pupil will have two code-numbers, one for his pre-test and one for his post-test. If a serial numbering system is used, such an obvious give-away as having all the "pre" compositions bear a low number and all the "post" compositions a high number should be avoided. Similarly, any easily de-coded system of upper-case, lower-case letters, subscripts, etc. should be avoided.

3. Once they have been coded, all compositions, pre and post, control and experimental, should be shuffled, in completely random order. The raters should not be persons who would recognize the productions of particular students. They must, however, be individuals who are familiar with the writing productions of junior high school students; i.e., other teachers of English not involved in the program, graduate students in English, or the like.

4. As you know, the rating of compositions is a very difficult business. Many approaches have been employed, ranging from extremely complex, multi-dimensional methods to much simpler "global" rating schemes. To the best of our understanding of the literature to date, none of them has shown to be demonstrably superior to all others. Moreover, since improved written composition is not seen as the primary objective of the 7th-grade syllabus of Gateway English, it is suggested that the use of a complex, time-consuming, multi-dimensional scheme would not be a justified use of staff time. A simpler, overall, "qualitiative" rating rationale is recommended.

5. Even so, it is urged that at least three raters (preferably more) be employed, each rater rating each paper. The raters should work independently, once group training has been accomplished. It is, of course, desirable that the rating scale be "fine" enough to yield a range of scores (certainly something better than "bad-medium-good,") but experience has shown that too find a break-down of points on the scale makes rating burdensomely difficult. You might want to try something different, but we feel that a six-point scheme might be workable.

6. Notwithstanding the use of this "overall impression" procedure, some guidelines should be given to the raters. We suggest that overall rating be based on:

a. Unity or organization, on which basis the best papers will tend to hold together, with a clear relationship among the main ideas, probably as narrative, but possibly in some other way, if the pupil elected to accept the invitation to exercise his imagination. The poorest papers will be fragmented, characterized by miscellaneous points and irrelevancies.

b. Use, or failure to use, details in support of main ideas. These details may be either specific references to the elements of the stimulus picture, or plausible elaborations produced imaginatively.

c. Style, or language usage, in the sense of inclusion or failure to employ complex sentences, fresh and vivid vocabulary, etc.

(d. You might decide differently, but we are pretty well agreed not to include a judgment of the mechanics of expression (spelling, punctuation, and correct grammar) per se, since this is one of the less important considerations underlying the Gateway 7th-grade program, and since it is anticipated that raters will, in any case and despite their best intentions, be influenced in their judgments by excellence or flagrant deficiency in those skills.)

Until they have become proficient in rating, and certainly until inter-rater agreement has been established, the raters might use a six-point scale for each of these three subsidiary scoring dimensions, and then assign the mean or median of these three ratings as the "total" or "overall" score. IT IS ONLY THE OVERALL SCORE WHICH WILL BE USED IN THE CALCULATION OF RESULTS.

The rating form sketched below might be used. It is easily reproduced by mimeo or ditto procedure, on strips of paper. One form should be used for each composition. As already indicated, once the raters feel confident of what they are doing, they can discontinue rating sub-categories and merely encircle the "overall impression" rating on the bottom line.

PAPER NUMBER: ____________________

1.	1	2	3	4	5	6
2.	1	2	3	4	5	6
3.	1	2	3	4	5	6
(Total)	1	2	3	4	5	6

N.B. Rating of "1" is the lowest rating; "6" is the highest rating.

7. Before each of the several raters is "turned loose" on his own, there should be a training session. The raters should rate a series of compositions (perhaps some of the actual sample, but preferably another small sample collected from an entirely un-involved - either as Experimental or Control - but comparable 7th grade class.) Their ratings should then be compared and differences hammered out, so that there is agreement. Then another small batch should be so rated, and again a check on agreement made. Once agreement has been reached, the rest of the ratings should be done independently.

8. After all ratings have been completed, the papers should be re-sorted, and the ratings for each class, pre and post, should be tabulated. (Even by cursory instpection, inter-rater reliability should be high, in view of the pre-rating training session; but in any event, tabulation sheets should be drawn up to include the following sort of information:

Class 7-23 (Experimental)

"Pre-Test" Ratings

Student	Rater J.W.	Rater I.U.	Rater N.G.	Rater W.H.	Mean
Abelard, John	3	3	3	3	3
Bullwinkle, Eloise	2	3	3	2	2.5
etc.					

The average of the averages, per class, can then be obtained, and the appropriate test of significance of difference (if any) between change in mean ratings, for experimental vs. control classes can then be computed. (The hope is, obviously, that experimental groups will show mean growth (improvement), as between pre and post test, greater than that shown by controls.) A formal inter-rater reliability test should also be computed.

9. It is highly likely that this procedure will yield no useful information, for a variety of reasons. To begin with, the narrow (6-point) scale is so self-restricting as quite possibly to prevent the indication of growth from pre to post, particularly if ratings on the pre-test tend to be high. (The good students at the beginning of the year, in effect, have no place to go.) Also, it is highly possible that many students will show growth and approach the upper limits of the scale on the post-test, simply as a developmental phenomenon, thus obscuring the possibly beneficial effects of Gateway English (or the alternate curriculum, for that matter.) Moreover, comparisons strictly must be made between the total number of classes of experimental or control treatment -- the class being treated as the unit, not the pupil -- and my understanding is that you have a very limited number of classes participating. Etc.

Accordingly, another procedure is suggested. After the above "blind" ratings have been completed, present each rater (it can be an alternate staff of raters) with pairs of compositions -- two productions, pre and post, by the same student -- but obviously unidentified as to which is which, and simply ask the rater to say which is better. Then a simple Chi Square test can be run, on the basis of which of the two compositions was rated as superior.

	Pre	Post
Control		
Experimental		

10. Other procedures can no doubt be devised, and needless to say, you are free to experiment with whatever procedures you find best.

We hope that these suggestions will be hlepful to you.

Sincerely yours,

APPENDIX C HUNTER COLLEGE PROJECT ENGLISH -- PROPOSED PROCEDURE FOR EVALUATING GROWTH IN COMPOSITION

EXHIBIT 2 Directions to the Teachers for Administering the Picture Stimulus Composition Test

TO THE TEACHER:

These compositions are being collected from the pupils in connection with the purposes of Project English. What is wanted is a specimen of their writing as of this time. A rating scheme, for research purposes only, is being devised to evaluate these productions.

The same topic (same picture) will be given to all participating pupils. After distributing the booklets, please read aloud the directions on the front of the test booklet, while the pupils read along silently.

Although these instructions are fairly detailed, the pupils will probably ask many questions as to what is wanted ro expected of them. They may want to know how much spelling, handwriting, or punctuation will "count" in evaluating their productions. They may ask how "important" this composition will be in determining their grade for the marking period, etc.

In answer to such questions, please urge the boys and girls to do the best they can in all respects; but reassure them that this is a beginning-of-the year assignment and that there will be time and opportunity for improvement. You might wish to add that you are asking for these compositions as much for your own information as for a way of grading them -- that you wish to see how well they can do now, how much help they will need in which areas, etc. If pressed, you might say that although spelling and punctuation "count," what they say and how well they say it will be more important.

Preliminary instructions may be repeated and elaborated. However, no help with the composition proper may be given. If pupils protest that they "don't know" how the story turns out, urge them to use their imagination and "make it up."

Please remind pupils to check one of the answers to the question at the conclusion of the exercise.

The entire exercise should take no longer than 1 class period. (Writing time, $\frac{1}{2}$ hour)

APPENDIX D EVALUATION REPORTS FROM COOPERATING SCHOOLS

Exhibit 1 San Diego City Schools - Evaluating Summary of GATEWAY ENGLISH Program-1966 - 1967

SEVENTH AND EIGHTH GRADES

I.

A. Design:

1. Experimental and Control group. Took pre and post-test, using 4 sub-tests of Stanford Achievement, Intermediate Battery.

2. Analysis of Covariance used in order to adjust the final scores for any differences in initial scores

B. Results:

1. Listening - No significant differences between groups at either seventh or eighth grade.

2. Word Meaning - No significant differences at seventh grade. At eighth grade, Control group did significantly better than Experimental group, .05 level of significance.

3. Paragraph Meaning - No significant difference between groups at either grade level.

4. Language - significant difference, beyond .01 level, in favor of the Experimental group, at the seventh grade. No significant difference at the eighth grade.

C. Conclusions:

1. Seventh grade - The Language sub-test was the only area where any real differences were detected, indicating a highly significant difference in favor of the Experimental group.

2. Eighth grade - The Word Meaning sub-test scores indicated a significant difference between the two groups, in favor of the Control group.

APPENDIX D EVALUATION REPORTS FROM COOPERATING SCHOOLS

Exhibit 2 NDEA Demonstration Class, 10th Grade, Summer, 1967, Southern University, Baton Rouge, Louisiana

As a means of evaluating growth in Reading following pilot use of the Hunter College Gateway English unit, Rebels and Regulars, during the nine week demonstration course offered in connection with an NDEA Summer Institute for Teachers at Southern University, students took the Iowas Silent Reading Test, Form A and Form B the second and eighth week, respectively. The results are tabulated below.

	Form A 2nd week (pretest)		Form B 8th week (Posttest)		Gain (6 weeks)	
Student	Median Score	Grade Level	Median Score	Grade Level	Median Score	Grade Level
1	137	6.1	158	9.2	+21	+3.1
2	159	9.4	173	12.7	+14	+3.3
3	155	8.6	---	---	---	---
4	127	5.0	135	5.9	+ 8	+ .9
5	133	5.6	---	---	---	---
6	129	5.2	155	8.6	+26	+3.4
7	181	13.0+	177	13.0+	- 4	?
8	164	10.4	183	13.0+	+19	+2.6
9	134	5.8	134	5.8	0	.0
10	146	7.3	152	8.2	+ 6	+ .9
11	165	10.6	183	13.0+	+18	+2.4+
12	144	7.0	164	10.4	+20	+3.4
13	142	6.8	150	7.9	+ 8	+1.1
14	147	7.4	166	10.9	+19	+3.5
15	151	8.0	165	10.6	+14	+2.6
16	134	5.8	152	8.2	+18	+2.4
17	173	12.7	178	13.0+	+ 5	+ .3
18	145	7.2	154	8.5	+ 9	+1.3
19	130	5.3	147	7.4	+17	+2.1
20	118	4.3	116	4.3	- 2	?
21	163	10.2	164	10.4	+ 1	+ .2

Average Grade Level	
Pretest Iowa Reading Test (Form A)	7.0
Posttest Iowa Reading Test (Form B)	9.2
Gain	2.2

APPENDIX D

Exhibit 3 Reading Scores for the Same Group of Students at Three Test Points: Before and After a Year with the "Regular" Curriculum; and After a Following Year with the Hunter College Project English Curriculum *

	Metropolitan Achievement in Reading - Intermediate				
Student	Apr. '66 Form BM	Apr. '67 Form AM	Apr. '68** Form CM	+ or - 1966-67	+ or - ** 1967-68
(1)	3.5	5.2	7.5	1.7	2.7
(2)	3.6	4.7	6.4	1.1	1.7
(3)	3.8	3.7	5.8	-.1	2.1
(4)	3.8	5.8	5.8	2.0	.0
(5)	3.9	4.5	5.7	.6	1.2
(6)	4.2	5.3	6.6	1.1	1.3
(7)	4.5	5.0	6.5	.5	1.5
(8)	4.6	5.4	5.5	.8	.1
(9)	4.7	7.4	7.5	2.7	.1
(10)	4.8	6.4	7.9	1.6	1.5
(11)	4.9	5.2	6.4	.2	1.2
(12)	5.0	5.5	6.2	.5	.7
(13)	5.0	5.2	6.4	.2	1.2
(14)	5.1	6.0	7.7	.9	1.7
(15)	5.1	6.3	8.1	1.2	1.8
(16)	5.2	6.7	9.4	1.6	2.7

Student	Apr. '66 Form BM	Apr. '67 Form AM	Apr. '68** Form CM	+ or - 1966-67	+ or - ** 1967-68
(17)	5.2	5.7	6.5	.5	.8
(18)	5.3	6.5	8.4	1.2	1.9
(19)	5.4	8.1	8.7	2.1	.6
(20)	5.4	6.6	6.7	1.1	.1
(21)	5.6	4.8	5.2	-.8	.4
(22)	5.6	6.8	8.4	1.2	1.8
(23)	5.7	6.8	7.8	1.1	1.0
(24)	6.1	7.1	8.9	1.0	1.8
(25)	6.1	7.5	8.9	1.4	1.4
(26)	6.3	6.4	7.5	.1	1.1
(27)	7.0	7.7	8.1	.7	.4

---

* Using 3 of 4 H.C. Project English Units

** Scores for H.C. Pilot Period

Range of scores at the end of fifth grade (1966) 3.5 - 7.0
" " " " " " " sixth grade (1967) 3.7 - 8.1
" " " " " " " seventh " (1968) 5.2 - 9.4**

Median score at the end of .. fifth grade (1966) 5.1
" " " " " " .. sixth grade (1967) 6.0
" " " " " " .. seventh " (1968) 7.5**

APPENDIX E - TEACHER AND STUDENT QUESTIONNAIRES AND INTERVIEW SCHEDULE

EXHIBIT 1. Sample Student Questionnaire on one of the Hunter College Project English Units.

Dear Boys and Girls:

Now that you have finished A Family Is A Way Of Feeling, we'd like to ask a favor of you. Would you please tell us how you felt about the stories which you read? This will help us in planning how to use these books with other students who will be very much like yourselves. We may even make changes in the books on the basis of your answers. You will not be marked on this, but you will be helping us considerably if you will do this very carefully and thoughtfully.

Thank you very much.

Sincerely,

Gateway English
Hunter College

DIRECTIONS:

1. Check Box 1 if you read the story.
2. Check Box 2 if you read the story and liked it as well.
3. In Box 3 write your opinion -- but write it only if you read the story.
4. Place NOTHING in the boxes by the stories which you did not read.

A FAMILY IS A WAY OF FEELING

TITLE	BOX 1	BOX 2	BOX 3
	I read it	I liked it	My opinion
Hush Lit'l Baby			
All Through The Night			
Raisins and Almonds			
Above is the Sky			
Sleep, My Baby			
Brown Baby			
Hush, oh Hush			
Sam's Life			

TITLE	Box 1	BOX 2	BOX 3
	I read it	I liked it	My opinion
After Winter			
Jackie Robinson of the Dodgers			
Nancy Hanks			
Taught Me Purple			
Jesse Stuart, Here's To You			
Half A Gift			
Roosevelt Grady			
What Shall He Tell That Son			

TITLE	BOX 1	BOX 2	BOX 3
I Love You For What You Are			
The Secret Heart			
Ha' Penny			
A Licking A Boy Could Be Proud Of			
Thank You, M'am			
Anita's Gift			
The Blanket			
You're Not My Son!			

If you wish, in a short letter write your general impression of the Gateway English Program.

APPENDIX E

EXHIBIT 2. Sample Teacher Questionnaire on one of the Hunter College Project English Units.

GATEWAY ENGLISH - A Western Sampler - "How did it go?"

Reactions to the anthology:

1. Which selections were most enthusiastically received by your students? Which were least well received? (for these items, please indicate the reason, if possible)

	Very well liked	Moderately liked	Much Disliked (why?)
Apache Warpath			
Fight With Yellow Dog			
Circles in the Sand			
So Spoke Hiamovi			
Shag: Last of the Plains Buffalo			
The Ghosts of Buffaloes			
Bear's Brother			
Drums			
Chief Seattle's Oration			
A Dangerous Guy Indeed			
Billy the Kid			
Manana Bandits			
Rendezvous With Fate			
Cowboy			
The Bandanna			
Bury Me Not On The Lone Prairie			

	Very well liked	Moderately liked	Much disliked (why?)
Stampede			
The Man Who Shot Liberty Valance			
The Californian's Tale			
Why Rustlers Never Win			
Becoming a Gaucho			
Nate Bartlett's Store			
Civilized Man			

2. Were there differences of opinion on the part of a few students to the general student opinion you reported in question "1"? (Please specify)

3. Do you, or your students, have any specific suggestions regarding possible additions or substitutions?

Reactions to the teaching approaches and student activities:

4. Initiation of the unit?

5. Language activities: (Dictionary, sign language, etc.)

6. Orations?

7. Shane?

8. Supplementary activities?

9. General comments: special strengths, weaknesses, needed additions, etc. in the unit.

APPENDIX E

EXHIBIT 3. Teacher Interview Schedule on Reactions to Hunter College Project English Curriculum

Interview I

Teacher Interviewed ________________________________

Grade ____________ Unit ____________________

Interviewer ___________________________________

Date: _______________________ 19__

A. Teaching Assignment and Schedule

1. How many sections of Gateway English? ____________
   Class designations? ____________________
2. How many minutes of actual class time per period? __________
3. How many periods per week per section? ______________
4. What was the enrollment per section? ______________
5. How many free or released time periods do you have per week? ________________
6. How were you recruited for the assignment to Gateway English? (Check one)
   a. Administrative assignment _____
   b. Invitation which you gladly accepted _____
   c. Volunteer _____
7. Number of other than Gateway English classes? _____________
8. What instructional materials did you use in your other than Gateway English classes?
   a. Were they provided or suggested by your department? _____
   b. Did you have some freedom to devise your own materials? _____
   c. Did you use an entirely original course of study? _____
9. How many study hall periods do you supervise? __________
   (Do you have any other than teaching responsibilities?)
10. What kinds of classes do you teach other than English classes?
    ____

B. Overall Objectives

1. Please try to summarize the major objectives of Gateway English as you understand them to be. ____________________

____

2. At this point (mid-year) or (end-year) do you feel that the curriculum as a whole is meeting (or has met) these objectives?

   a. Very successfully _____
   b. With considerable success _____
   c. With moderate success _____
   d. With minimal success _____
   e. With total failure _____

3. Are you generally in sympathy with the aims of Gateway English?

   a. Without important reservations _____
   b. For the most part _____
   c. Almost not at all _____

   Comment ____________________________________

   ____

4. What major change in the aims or objectives of the program do you think would make it more successful? ______________

   ____

5. Here are some goals which the authors of the program thought to be important. What degree of success do you feel the program is having for each goal?

	Degree of Success
a. Students read more than they otherwise would	________
b. Students show more willingness to express themselves	________
c. Students show more interest in literature	________
d. Teachers become more aware of the values and concerns of their students	________

Comment ____________________________________

____

C. Approaches and Strategies

1. Do you feel that the organization of the literary material into thematic units was:

a. __________ b. __________ c. __________ d. __________

e. __________

2. Do you feel that provision of highly structured, detailed lesson plans was:

a. __________ b. __________ c. __________ d. __________

e. __________

3. Was the timing of the suggested assignments:

a. __________ b. __________ c. __________ d. __________

e. __________

Why?____

4. a. Do you think that the literary selections really did "hit the students where they live?"

Comment ____

____

b. As an approach or strategy in teaching literature, do you regard this method as:

a. __________ b. __________ c. __________ d. __________

e. __________

5. Many of the selections were chosen because they dealt with "emotionally loaded" or "Personally sensitive issues." Did any of these selections spark a reaction from your students? Did these materials get your students interested in reading more? In talking more?

a. __________ b. __________ c. __________ d. __________

e. __________

D. Materials

1. Rate the anthologies you used as to the interest value for your students.

   a. ______ b. ______ c. ______ d. ______ e. ______

2. Reading the anthologies as to the degree they contained the range of easy to challenging reading material for your class ______________.

   a. ______ b. ______ c. ______ d. ______ e. ______

3. Please rate the teacher's manual as to its helpfulness to you.

   a. ______ b. ______ c. ______ d. ______ e. ______

4. Rate the supplementary class library as to its adequacy in terms of (1) Range of topics included in the titles, difficulty level, etc.

   a. ______ b. ______ c. ______ d. ______ e. ______

   Comment ____

5. Rate the supplementary reading lists as to their range of difficulty and range of topics.

   a. ______ b. ______ c. ______ d. ______ e. ______

6. Rate the tapes, visual aids, and worksheets as to the degree they were helpful to you.

   Tapes a. _____ b. _____ c. _____ d. _____ e. _____
   Visual aids a. _____ b. _____ c. _____ d. _____ e. _____
   Worksheets a. _____ b. _____ c. _____ d. _____ e. _____

   How could they have been made more helpful? ________________

   ____

7. What additional materials might have helped you teach GE more effectively? _________________________________

   ____

8. What specific strengths and weaknesses would you have comments on? ______

______

9. Did you receive help in planning from the Project Staff? Who helped you? What suggestions would you have for improvement of assistance to GE teachers? ______

______

______

10. How helpful were the staff conferences to you?

Comment ______

______

What changes would you suggest?

11. What additional information would you like to have about GE?

______

______

12. Should teachers who are recruited to teach Gateway classes have a certain kind of preparation or orientation?

______

What specific recommendations would you have? ______

______

E. Teacher Evaluation of Student Responsiveness

1 How have your classes reacted to being part of a "special English program?"

a. Mostly favorable ____
b. Indifferent ____
c. Generally unfavorable ____

2. What changes have you noticed (if any) in the attitude of your students toward their English classes? ____________________

____

____

3. Are more or fewer of your students completing assignments as given and on schedule now than at the beginning of the year? Is there a difference in this respect in the Gateway English classes? ______________________________________

____

____

4. Do the students write more than they did earlier in the year?

____

5. Do you find that your students:

    a. Participate much more freely and articulately than you would hope or expect them to in a more "traditional" English program _____
    b. Participate no more or no less _____
    c. Participate less _____

7. Are more or fewer of your students participating in class discussions now than earlier in the school year? Explain?

____

____

F. Skills

Do you feel your students have gained competence in the following areas:

	A	B	C	D	E
1. Composition					
2. Reading rate					
3. General Reading Comprehension					
4. Critical Reading					
5. Skill in Drawing Inferences					
6. English Usage					
7. Punctuation and Capitalization					
8. Spelling					
9. Vocabulary knowledge					
10. Listening					
11. Speaking					
12. Knowledge of usage conventions					

Comment ____

____

____

Has your experience with Gateway English affected your career goals in any way? Explain? ____________________

____

____

What other reactions do you have to your work with this program?

____

____

____

Interview II

Teacher Interviewed ______________________

Grade ______________ Unit __________

Interviewer ____________________

Date: ______________19__

Questions

1. What was most memorable about teaching this unit? ____________

2. What do you think the students remember most vivdly about the unit?

3. Were there any selections in the anthology that you did not use? Why not? ____________

4. Was there any part of the teacher's manual you did not use? Why not? ____________

5. Did you find anything which was especially difficult to teach? Why do you think this was true? ____________

6. What were your feelings about dealing with the ethnic material in this unit? (Did it bother you or your students that some of the selections dealt with a variety of ethnic groups?) ____________

Specific Details of Unit Structure

1. Was there enough material provided to make a workable unit? Or too much?

   Comment ______________________________

   ____

2. Was the reading difficulty of the assigned selections appropriate? (Which selections seemed to be too difficult? Which selections were about right?) ______________________________

   ____

3. Was the allotment of time for the various lessons appropriate? If not, how would you change it? ______________________________

   ____

Samples

1. One aim of Gateway English is to help students develop insight into their own feelings and those of others. Do you think the selection ______________ was a good choice for this purpose? Why?

   ____

2. An anthology selection in which the intention was to improve reading skills was ______________. (Did it have this specific effect? (How do you know?)

   ____

   ____

3. In addition, this unit made use of additional materials. For example, the use of ______________ to develop skill in listening. (Did these materials achieve this purpose? Any other purposes?)

   ____

   ____

4. There are additional selections available in the anthology besides those assigned in the lesson plans. Did your class read ____________ ________________________________?
(What did you notice about the effect of this selection?) ________

____

If the above selection was not read, repeat the questions using other anthology selections.

5. Is there any particular lesson or selection in the unit which you would like to comment on?

____

____

6. What suggestions do you have for improvement?

____

____

APPENDIX F COMMENT ON A VISIT TO A GATEWAY ENGLISH EXPERIMENTAL CLASS

May 5, 1965 -- Prepared for NCTE Task Force on Education for the Disadvantaged

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Student Population

The students were mostly Negro. One class was totally Negro, and two were mostly Negro with about three or four non-Negroes per class. Their speech habits varied but, on the whole, they weren't poor speakers of English. This would be the case for the better students have apparently been selected for participation in the program. (It was understood that students or classes selected for participation were determined by the administration of the school.)

Students attitudes appeared to be excellent and far above average. They were really interested in what they were reading and discussing. They, so the teacher told me, make praising comments about the project, and only complain about the lack of traditional grammar.

Student attitudes toward the administration were not determined. There was no chance to talk with students and to venture an answer to this item would be too much a guess.

Content for the Gateway English Project could perhaps be divided into two areas: (1) "cognitive" and (2) skills.

1. Cognitive - Generally speaking, it could be said that Gateway English is primarily interested in assisting the student to develop a suitable "cognitive orientation in a cosmos," to borrow an anthropological term. Cognitive orientation means that the individual sees the world in his own way and that it has "order" and "reason" rather than chaos. Too many times, so we are told, the culturally deprived individual has difficulty making order and reason a part of his world and, therefore, chaos is a factor in his cognitive orientation. In my opinion, Gateway English tries to meet and deal with this basic problem of the culturally disadvantaged child. The project is an attempt to provide the culturally deprived student with intellectual material which deals

with the basic elements of a modern cognitive orientation including morality, ethics, logic, customs, etc.

It is necessary to assist, via the school, the culturally deprived to develop a suitable cognitive orientation for his home life does not provide for him the necessary factors which would make for a healthy modern world-view. It is more or less assumed that the middle-class student has developed for him in the home the type of cognitive orientation that is more in keeping with the modern world. Since this assumption cannot, or should not be made for the culturally deprived, Gateway English is trying to assist the student in making a satisfactory and successful adjustment to the modern world.

To do this the general approach is literary, meaning that literature is the basis for the program. The content of the literature is selected for its relationship to the problems of the students. Therefore, the basic organizational pattern is that of the unit and each unit is assigned a theme to which all literature selected for study is related. This in itself is not a new approach, but the newness is that the material selected has direct relationship to the problems of the students for which it was developed. Mainly the culturally disadvantaged child. There are other English materials developed in this manner but these are the first for the culturally disadvantaged.

Some of the themes chosen are "Who Am I?" and "Coping." Taking these two as examples it can be seen that one basic objective is to help the students be introspective and to teach them to ask the right questions regarding problems of modern living. In this case, problems related directly to their situation. To refer back to my first paragraph of this section, the title of the theme suggest that the project is aiming at developing in the student a "logical" approach to probelm solving, logical as it is percieved by the Anglo-western culture and the greater society of the United States and as it is reflected by the English language.

The units are developed around an anthology which has been prepared by Hunter College. The anthology has stories and essays which have content related to the theme of the unit. Supporting the anthologies are paperback classroom libraries. The titles of the paperback libraries are related to the themes of the units and have settings and content which are pertinent to the lives of the culturally deprived and the objectives of Gateway English.

2. The skills taught are woven within the general framework of the units. Composition, and speaking (rhetoric), are dealt with in a very intensive manner. The material being pertinent to the lives of the students, sparks lively interest and increases motivation. Having good motivation, the classes likewise have a great deal of language activity, either verbal or in writing. With this great language activity being generated teachers have a chance to teach English for what it is, a language for communication of ideas and feelings.

Composition skills, according to the teachers, have improved remarkably since the program started last September. Students write longer compositions without the teacher having to use authoritarian measures to get student cooperation. In this case composition has a positive attitude associated with it.

Reading is also improving because the materials the students read are interesting to them. The general reading scores have improved and more important than this is the development of the desire to read. The program works as much on developing a desire to read as it does anything else. Like composition and speaking, once language activity is started the teacher can make corrective suggestions.

Speech is usually in the form of a dialogue between teacher and students. This was seen in one class to a very high degree, but considering the other class was just beginning the study of the unit, there wasn't much dialogue. Nonetheless, the program has written in its structure this form of speech training. Again, if the materials read and studied are interesting to the students, and language activity can be generated, then direction (teaching) is enhanced.

APPENDIX G COMMENTS BY TEACHERS AND STUDENTS IN PILOT CLASSES

From teachers of pilot classes:

"I utilized A Family Is a Way of Feeling in my remedial reading classes, composed primarily of Negro junior high school students, in a variety of ways. I used it in directed reading lessons, independent reading lessons, as well as letting students borrow it. Generally, responses were positive. The children liked it.

"The title attracted them first. When asked for an opinion of the title, they were quick to respond. Gerald, for instance, replied:

'. . . You know, a family. They get together, they be happy together, they have parties together, they have hardships together, they stick together. I think it is a nice title.'

We all agreed.

"When I let the students select the first piece we were to read many chose 'Brown Baby.' The reason is obvious. Randolph explained, 'It gives feeling with a background of Negroes.' Darryl, another Negro youngster, understood. 'It is about his people.' We all like to read about 'our people.'"

On the whole, the students were able to relate many of their personal experiences into many of the situations encountered. I, myself, am not quite convinced of the need for this. I feel that this book which has stories, poems and the like, hand-picked for a particular group of people, does not compensate for the book which excludes any particular group of people. I do not approve of one any more than I approve of the other. They both accomplish in a limited fashion; one ignores, the other, points out.

Also, the book concerns itself with the impoverished, underprivileged segment of society. Don't these children see enough of poverty? Shouldn't our literature give them a sampling of society rather than simply mirror their own lives? Where, too, is the laughter and happy side of life? I'm sure my students would have enjoyed one really funny story in the Anthology as much as I would have enjoyed it.

The book, from my point of view, is too contrived, too directed toward one type of child."

Miss B
7th grade, New York City

"This letter has a dual purpose: To thank you for permitting my class to use your wonderful anthology -- *Rebels and Regulars* -- and to offer several suggestions for additional effectiveness.

"From the introduction of the text to the completion of the last story, members of the class were excited and completely captivated by the 'down to Earth characters.' Many of them read the entire book overnight. They were able to share intimate problems and experiences with persons who were like intimate problems and experiences with persons who were like themselves -- culturally disadvantaged teenagers with problems.

"As the teacher, I was equally impressed with *Rebels and Regulars*. Activities were exciting and challenging while lesson plans left more time for supplementary and advanced reading."

Mr. Y
9th grade, Baton Rouge

"Our work with the Gateway English this year is very satisfactory. We are following your experimental design in the eighth grade at the two junior high schools and continuing a compatible district experimentation in the seventh grade.

"We are interested in securing permission from you to inaugurate the ninth grade experimental next year."

Mr. P.
Coordinator, San Diego

"Many parents commented on the Gateway materials.

"One mother said this was the first time her child had ever discussed English work at home. Another said her son enjoyed the audio-visual aids. A third said she read some of the selections herself. One father wanted to know how many years growth, in reading, we expected his son to make."

Mrs. K.
7th grade, New York City

"The program is getting a lot of publicity in the schools and everybody wants in. I've had a couple of teachers visit in Everglades and Attucks. At Everglades the kids were acting out 'Off to College.' It turned out to be an excellent language-learning experience for the observers: They were astounded to discover a bright young girl *affecting* a low-prestige Negro dialect. She could certainly shift, as Charlotte Brooks would say."

Mr. H.
Supervisor, Fort Lauderdale

"The manual was especially helpful in providing the teacher with a specific and concrete guide for the program. Teacher aim and student aim, which was written on the board, helped direct lessons and motivated students into proper frames of reference with minimal ambiguity. Having a definite purpose explicitly stated increased both understanding and confidence for the students.

"The written exercises following the manual, and dealing specifically with the themes of the unit, did much to lessen the dislike for writing, and aided the students in expressing themselves, utilizing the vocabulary of the lessons.

"The program was successful for the student because the materials and discussions dealt specifically with their own experiences. The emphasis on form, example and rewriting did much to develop the individual student's confidence in his ability to understand and create. Confidence and the student's awareness that he could succeed with hard work were the feelings that many students had at the end of the program."

Mr. B.
9th grade, New York City

"There are better or worse means of dealing with problems and one must be able to learn from experience, but shall we teach our children that we know what is right or give them what tools we can to think about and deal with complex forces?

"When, last semester, I taught "Tell the Truth and Write the Story" (an excerpt from Betty Smith's A Tree Grows in Brooklyn) and its Fact, Fancy, and Falsehood lesson page 248 of the Teacher's Manual, we discovered, above all, the difficulty of distinguishing among these three elements. This result was a complete surprise to me for I had thought each could be shown to be distinct. I remember that class attention was absolute and that our sense of discovery was intense.

"Following this, on pages 250 and 251, there is a worksheet on fact, fancy, and falsehood. The children are asked to make judgments based only on the evidence in the picture. They are so shocked when someone proves to them that fancy has entered into some of their decisions. This is a simple example of the kind of thinking with which humans of any age must be concerned and example of Gateway's (the title under which the Hunter College curriculum was disseminated) means of providing our children with tools."

Mrs. B.
7th grade, Los Angeles

Children in pilot classes also gave their opinions about the program:

(All quotations are in children's own words and spelling.)

> The book A Family Is a Way of Feeling to me consisted of a lot of interesting stories, such as Thank You M'am. The part at the end was not only interesting but very surprising. I never figured she would give him what he tried to steal. The other stories were also interesting. They were similar to real life. Because each mother loked out for her child and tried to give them what she wasn't able to have.
>
> Ninth Grader, New York City

> Our class is reading your book and I like it alot. It has different races in it. It tells about different families and how they live. It is a good name for the book because you can be happy or sad.
>
> Seventh Grader, Miami

> I liked the Western Sampler best. I loved the part where a Negro was a cowboy in Nat Love because you don't see them, you see them mostly as cooks.
>
> Eighth Grader, Cleveland

> I think Rebels and Regulars is the best book I have read. The best story is the sinister adolescent because it is all about teenager. I think was just swell really exciting way out the most.
>
> Ninth Grader, New York City

> I think Gateway help me because we did much talking on the thing we were learning about. We acted some of the stories out and it make me want to read and I don't usually want to read so I guess it did help me.
>
> Eighth Grader, San Diego

I like Gateway because it help me understand somethings better. This program also cause for alot of thinking.

Eighth Grader, Fort Lauderdale

I think it has helped me. Because like for instance in Striving It taught you of some of the outside problems in the world and how to cope with them. It taught you that if you are working for something and it does not go right not to give it up but to keep trying. And if you belief in yourself and what you working for every thing will go right.

Eighth Grader, Philadelphia

I like the pome Harriet Tubman because it tells about her pass history, and a little bit about the Negro's pass history.

Ninth Grader, New York City

I like the book very much (People in Poetry) because it express the feelings of the writters. I think its the best book I have every read on poems and I think all the students in ________ H.S. should read it.

Ninth Grader, Seattle

I never thought of poetry as something big. But now after a couple of months I think its interesting and fun to read. We've learn a lot about poetry.

Ninth Grader, Seattle

There is onepoem I wish every body will remember and it is Brown Baby. Here some line that I wish everyone should remember.

> I want you to stand up tall and proud,
> I want you to speak up clear and loud,
> I want you to live by the justice code,
> I want you to walk down the freedom road.

I wish everyone will remember all four of these parts with all their heart.

Seventh Grader, Fort Lauderdale

> It has helped me in understanding what I read and not to jump to conclusions and to go over my mistakes. It also has made me see life as it really is, and not what I like it to be. By reading others problems and how they solved them, I will know how to solve mine.
>
> Eighth Grader, New York City

Of particular interest are students' unsolicited statements of the goals of the Project, reported to us by one of the pilot teachers.

> "The goals of the Gateways English is to read more stories and get some ideas from others. They are also for the purpose of getting to have a better conversation with others. To learn how to speak with each other and to help each other to better understand things."
>
> "The goals of the Gateway English Project are
>
> 1. To help us understand more about the things that happen before our time.
> 2. To help push our vocabulary up higher.
> 3. To help bring out our meanings and understanding and different decision about the things we discuss in class.
> 4. To help us understand more about certain people.
> 5. It helps us bring out our feeling and the way we feel about certain things and people."

> "The theme of adolescent conformity with the various antithetical combinations of individual vs. peer group and individual vs. adult-authority-society was discerned by the students. The discussions of the various permutations of conformity conflict were valid because experience corroborated much of the subject matter. The students also realized the relative aspect of the conformity conflict in "A Time To Tell" and "You Want To Be Somebody Odd." The students did not seem to be troubled by the prescriptions of either set of values. The students felt that the judgments made by the protagonists, in both stories, were easily justified on a right-wrong basis without any consideration of the ambiguities of allegiance to any group. The polarization to either set of values was of no matter.

The stories that the students enjoyed most were: "First Date" and "The Lovely Night." The conflict of these two stories seemed to be more immediate because of the dating syndrome and the subsequent discussions were more varied. The discussions centered around adolescent self-esteem, male-female conflict, dating attitudes and practices, and finally to the dating game.

The stories "Out of Order" and "The Boy Who Painted Christ Black" illicited a somewhat neutral reaction from the students despite the obvious confrontation of individual-authority. The former was taken prima facie to be humorous; the latter was received with the immediate acknowledgement of the righteousness of the boy-principal position. In both stories, the stylistic maturity did much to obfuscate characterization and thematic intent for the students.

In general, the lessons that were most successful centered around incidents which dealt with personal relationships on the individual-individual or individual-peer group basis. The problems of young people in respect to themselves and to their world seemed to be of prime concern. Social issues, and moral judgments seemed to be of peripheral interest in their consideration of the subject matter.

The manual was especially helpful in providing the teacher with a specific and concrete guide for the program. Teacher aim and student aim, which was written on the board, helped direct lessons and motivated students into proper frames of reference with minimal ambiguity. Having a definite purpose explicitly stated increased both understanding and confidence for the students.

The written exercises following the manual, and dealing specifically with the themes of the unit, did much to lessen the dislike for writing, and aided the students in expressing themselves utilizing the vocabulary of the lessons.

All written exercises were started with a topic sentence developed by the teacher with the individual student providing the actual ideas from the reading material to support his own point of view. In this manner, the students gained experience in the form and content of writing a logical paragraph.

The program was successful for the student because the material and discussions dealt specifically with their own experiences. The emphasis on form, example and rewriting did much to develop the individual student's confidence in his ability to understand and create. Confidence and the student's awareness that he could succeed with hard work were the feelings that many students had at the end of the program.

Mr. B.
9th Grade
Summer College Bound Program
New York City

APPENDIX___ HUNTER COLLEGE PROJECT ENGLISH -- PROPOSED PROCEDURE FOR EVALUATING GROWTH IN COMPOSITION

Exhibit 3 Picture Stimulus Composition Test Booklet

GATEWAY ENGLISH

NAME________________________________ DATE__________________

SCHOOL______________________________ CLASS_________________

BOY_______ GIRL_______ IDENTIFICATION NO.______

APPENDIX C HUNTER COLLEGE PROJECT ENGLISH -- PROPOSED PROCEDURE FOR EVALUATING GROWTH IN COMPOSITION

Exhibit 3 Picture Stimulus Composition Test Booklet

IDENTIFICATION NO. ____________________

PLEASE DO NOT TURN THE PAGE UNTIL YOU ARE GIVEN THE SIGNAL TO BEGIN.

When you lift up this page, you will see a picture. You are to write a story about it.

Look carefully at the picture. In your story, you are to tell what happened before--
what led up to the things that are happening in the picture. Then tell what is going on in the picture,
how the people in the picture are feeling, what they are thinking, and what they are saying.
Then tell how it all turns out.

Before writing your story, you should plan what you want to say and the order in which you want to say it. You may use page number two for making notes about your plans. As soon as you have finished planning, you shoud begin to write. You will have about half an hour.

Try to write neatly. Save a little time at the end to check your paper and make any necessary changes. Since there will not be time to copy what you write, make your changes neatly by writing between the lines. The lines have been widely spaced to make this possible.

Do the best you can.

MRS. ALLGOOD MR. HARVEY BOBBY

MRS. ALLGOOD MR. HARVE BOBBY

Writing a story about a picture like this one is: (check one)

_____easy and fun to do.

_____ easy, but boring.

_____not easy, but not too hard.

_____too hard and not very interesting.

_____quite hard, but interesting.